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The Gothic alms box designed and executed by William Brooke Smith, a pupil of the school, shows the application of the study of a pronounced style to the constructive work. The examples of Italian Gothic presented to the Museum by Mrs. John Harrison furnished the motives of the *historical* origin of the idea, the *character* of the ornament being carefully studied from the objects, and the elements derived, utilized in an original way, but controlled by the principles governing the style.

As an evidence of individuality in a full use of the prevailing "art nouveau," the original garden vase designed and executed by Sara Leopold is as good an example as has been produced in pottery. Conforming only to the demands of the style in its requirements to be fanciful, rather than serious, the result has proven a very happy combination of the two qualities.

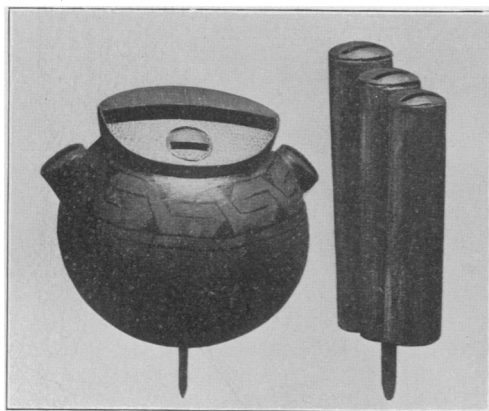
Another illustration shows the use of a natural form—the little sea horses fished up from the Adriatic Sea. The careful studies of these were adapted to the jeweler's design suggested by them, and the molds in which the silver buckle was cast, made from the very model of the original, and upon this the final chasing and gem setting were wrought.

HOWARD FREMONT STRATTON,
Director of Art Department.

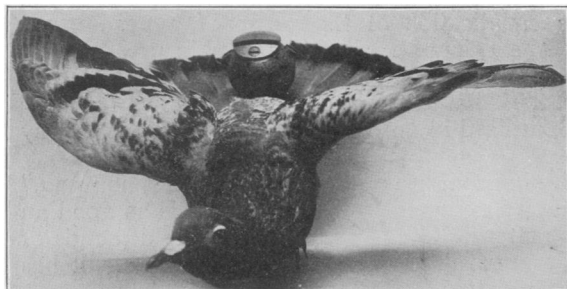


PIGEON WHISTLES

A curious custom prevails in China which is of considerable interest to collectors of musical instruments. Every morning the rate of exchange between the copper cash and the silver tael (the unit of monetary value in China, equal to one and one-third ounces) is regulated at a meeting of the representatives of the various banking houses of Peking and instead of telegraphing or telephoning the result, homing pigeons are used to distribute these daily reports, the quotations being attached to their legs. Whistles made of small gourds or pieces of bamboo, are inserted between the tail feathers of the pigeons, which latter, when liberated, fly straight to the different banking houses to which they belong. The whistles are often carved in the shapes of animals' heads or in other fanciful designs and frequently represent a series of pipes placed side by side, each one emitting a different note. Mr. R. E. Difenderfer, of Philadelphia, who has made several visits to China, has presented to the Museum two of



PIGEON WHISTLES
Made of Gourd and Bamboo
Peking, China



PIGEON IN FLIGHT
Showing Whistle Attached to Tail Feathers

these whistles, which are here illustrated. One, made of a tiny gourd, is in the form of a miniature vase, with a large and small opening in the lid and a small orifice in each handle, each of which emits a different note. The second example is formed of three graduated sections of bamboo, each being ornamented with colored designs, and, being exceedingly light and thin, does not impede the flight of the bird through the

air. Sometimes as many as fifteen, or more, of these short bamboo tubes will be combined in one whistle. The noise produced frightens off hawks and other birds of prey. The Chinese name for these whistles is *ko-tse*.

Scarcely less interesting than the pigeon whistles are the tiny cages in which the ingenious Chinese imprison crickets for the purpose of enjoying their musical chirping. These contrivances are in the form of diminutive, cylindrical bird cages, woven from very fine straw or strips of bamboo, near the top of which is a little platform on which the insect may comfortably perch while he is being carried from place to place. A lid at the top permits the introduction or removal of the performer, while above this a small loop, like that of a basket, serves as a handle by which the cage can be lifted. When in motion the cricket usually remains quiet, but after his cage has been set down he soon begins his little song, of which the Chinese are especially fond.

Who but the Oriental would think of introducing into business life these poetical conceits, whereby the monotony of prosaic occupations may be relieved by a touch of estheticism?

